

FELIPE DE ALMEIDA RIBEIRO

« ...Ruínas onde nunca estarei... »

solo viola

SCORE

viola solo

PARTITURA

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PERFORMANCE INSTRUCTIONS

Introduction

It is important to approach the score as an 'action score', i.e. it does not fully represent the final timbral result, only the action for the player (rhythm and placement). The performer is invited to explore the complexity of sound production in his/her instrument to obtain a broad sonority, even within the boundaries implied by the notation.

Bow placement

mst, *st*, *normale*, *sp*, and *msp* stand for, respectively, *molto sul tasto* (on the fingerboard), *sul tasto* (near fingerboard), *normale*, *sul ponticello* (near bridge), and *molto sul ponticello* (as close as possible to the bridge).

Flautato

Type of sound occurred when extremely light bowing is applied, independently of bow placement (*sp*, *st*, etc). It is used mostly to get overtones. As a consequence, the notated pitch (fundamental) acts only as an action instruction, i.e. the real sound (overtones) is not represented through the notation.

Fermata

Short fermatas are used throughout the entire piece. They don't have length indication, but they are short enough to break the implied pulsation. These fermatas can last enough to hear the resonance of certain passages (never reach silence).

Harmonics

Achieved by the use of open strings, i.e. natural harmonics.

String designation

ic. (1st string, A4)

iic. (2nd string, D4)

iiic. (3rd string, G3)

ivc. (4th string, C3)

Ordinario

Term used to nullify any of the previous techniques. The term also implies to play with the bow on a *normale* position.

Dynamics

All dynamics written in quotation marks (" ") are related with the gesture, and not so much with the sonic level, i.e. a "sfz" means fast and strong bowing, but not necessarily reaching sfz.

Bow Tremolo (punta d'arco)

Even if not indicated, all bow tremolos are always played with *punta d'arco*.

Pizz. and +

One will find throughout the piece a fast alternation between left and right hand pizzicato (+ and *pizz.* respectively). The goal is to achieve a somewhat similar sonority between hands and build the idea of a

continuum, cantabile extended note. The notation for this type of technique is always followed by *simile* to indicate the repetition of gesture.

Absence of notehead

Imply the repetition of the previous pitch as well as to play as fast as possible with as many instances.

« Ruínas onde nunca estarei... »

solo viola

written for Ralf Ehlers

Felipe de Almeida Ribeiro

1 ♩ ca. 60

Static ivc./iic. senza vibrato normale

ord. normale → ord. s.p. → flautato

3+1 / 4+8 mp gliss. "sfz" flaut. 2+1 / 4+8 portato mf mp +30c 3+1 / 4+16 f mf "f" l.v. 1 / 4 poco rall. détaché 6 4 / 4 Cantabile s.p. flautato punta d'arco Static ord./normale ivc./iic. 1+2 / 8+4 3 iic. iic. gliss. mf f

7 normale → s.p. / flaut.

3 / 8 gliss. 3 / 4 gliss. 5 / 16 f mp Cantabile s.p. flautato punta d'arco Static ord./normale iic. iic. 2 / 4 gliss. 2+3 / 8 gliss. 3 / 4 m.s.p. flautato iic. ivc. 5 6 portato s.p. flautato iic. ivc. ppp sfz pp sfz mf

13 6 / 4 3 3 5 5 p ivc./iic. poco vibrato ord. normale 3+1 / 4+8 sfz f mf flaut. 2+1 / 4+8 p sfz 3+1 / 4+16 p gliss. "f" 1 / 4 l.v. 3x

18 Cantabile s.p. flautato punta d'arco ord./normale iic./ivc. 3 / 4 mp f 1+2 / 8+4 3 iic. iic. portato mf f normale → s.p. / flaut. 3 / 8 gliss. 3 / 4 gliss. +30c "ff" 1 / 4 l.v.

(ca. 60)

Cantabile
s.p. flautato
punta d'arco

ord./normale
iic. iiic.

22 $\frac{2}{4}$ $\frac{2+3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

gliss. gliss.

m.s.p. flautato
iic. ivc.

s.p. flaut.
punta d'arco

pp *mf* *sfz* *f* *ppp* *sfz* *pp* *sfz* *mf* *sfz* *mf* *mp*

3

ic.

arco
iic.
ord.
norm.

sp. flaut.

ord.
normale
iic. iic.

26 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+1}{4+8}$ $\frac{5}{4}$ $\frac{5+1}{4+8}$ $\frac{3}{4}$

mf *sfz* *mf* *f* *p* *f* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf* *mf* *mf* *mf*

gliss. gliss.

ord.
normale
iic. iic.

s.p.

iic. iiic.
s.p. normale

4

ic. iic.

normale
iic. iiic.

s.p. flaut.

ord.
normale
iic. iic.

30 $\frac{4}{4}$ $\frac{5}{16}$ $\frac{2+1}{4+16}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2+1}{4+16}$

mp *sfz* *f* *ff* *sfz* *mp* *f* *mp* *mf*

gliss.

ord.
normale
iic. iic.

flaut.

ord.
normale
iic. iic.

l.v.

gliss.

l.v.

5

s.t. punta d'arco

ic.

iic.

pizz. simile

normale
punta d'arco

arco

rall.

pizz. simile

35 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3+1}{4+16}$ $\frac{1}{4}$ $\frac{3}{4}$

p *mf* *mp* *f* *p* *mf* *mf* *pp*

gliss.

l.v. arco

s.p. flaut.

6

ord.
normale

norm.

s.p.

l.v. arco

ic. iic.
s.t. flautato

35 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{7}{4}$ $\frac{5}{16}$

f *mf* *sfz* *mp* *mf* *mf* *mf* *mf* *f* *mp*

gliss.

s.p.

l.v.

7

(ca. 60)

8

45 $\frac{4}{4}$ ord. normale ic. iic. f gliss. mp $\frac{2}{4}$ $\frac{5}{4}$ iic. iic. sfz i.v. mf $\frac{6}{4}$ m.s.p. flautato poco vib. ic. p arco poco vib. s.p. flaut. iic. iic. mf $\frac{2}{4}$ molto vib. sfz mp normale ord. punta d'arco senza vibrato ic. mp $\frac{5}{4}$ mf gliss. p + + simile mp

9 ca. 46

49 $\frac{8}{4}$ mp gliss. mf $\frac{3}{4}$ s.p. flautato (mf) $\frac{3}{4}$ f $\frac{5}{4}$ mf $\frac{7}{4}$ sfz

52 normale punta d'arco mp $\frac{3}{4}$ s.p. sfz $\frac{5}{4}$ sfz $\frac{6}{4}$ s.p. mf normale f s.p. flautato mp $\frac{2}{4} + \frac{1}{16}$ mp $\frac{1}{8} + \frac{2}{4}$ sfz aggressivo $\frac{3}{4}$ $\frac{3}{4}$ p ord. $\frac{4}{4}$ sfp p mp

10

58 $\frac{4}{4} + \frac{1}{16}$ sfz $\frac{3}{4}$ f $\frac{5}{4}$ mf $\frac{5}{4}$ iic. sfz mp flaut. punta d'arco mf $\frac{3}{4} + \frac{1}{16}$ sfp $\frac{3}{4}$ sfp sfp $\frac{7}{4}$ sfp sfp

(ca. 60)

61 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2+1}{4}$ $\frac{3}{4}$

ord. normale ord. normale s.p. détaché gliss. s.p. flautato molto vib.

sfz *mf* *f* *mp* *p* *sfz* *f* *p* *sfz* *mp* *f* *mp* *f* *f* *mf* *mp* *mp* *mf* *f*

67 $\frac{3}{4}$ $\frac{3+2}{16}$ $\frac{5}{4}$ $\frac{2}{4}$

senza vib. $\text{ca. } 100$ $\text{ca. } 60$ aggressivo pizz. (alternating) gliss. gliss.

> mp *mf* *mf* *pp* *sfz* *sfz* *mf* *mp* *mf*

71 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{1}{16}$

punta d'arco s.p. arco gliss. l.v. m.s.p. flautato pizz. pizz. (alternating) gliss.

mp *sfz* *f* *mp* *f* *mp* *mf* *pp*

12 ca. 40

74 $\frac{2+1}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

arco s.p. flaut. m.s.p. flaut. arco s.p. flaut. s.t. flautato poco vib. normale ordinario

f *mf* *sfz* *sfz* *mf* *mp* *sfz* *p* *f* *mp* *p* *mf* *mp* *mp*

78 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

arco s.p. flaut. ivc. iic. iic. gliss. flaut. portato gliss.

mp *sfz* *mf* *p* *mf* *mp* *mf* *mp* *mp* *p*